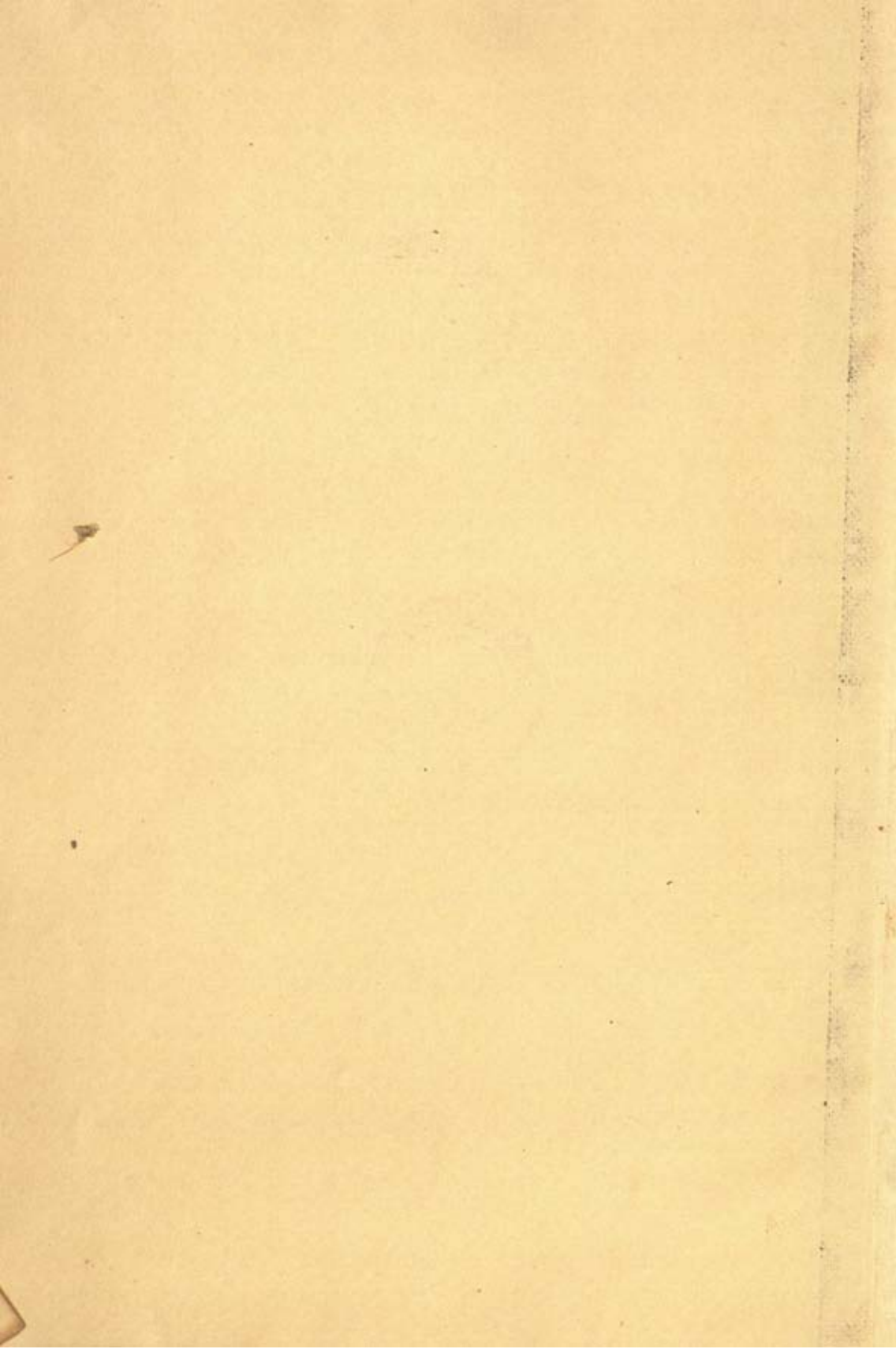


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INDIAN DOLLS AND TOYS



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PREFACE

It is not the unique individual who speaks through dolls and toys, but the anonymous collective mind with millennia of traditional knowledge. The form of expression, ranging from realism to abstraction, simplicity to fantasy, is as modern as it is timeless.

This rich tradition is now dying out. It is true that children will always need toys, but if the flying horse gives way to the mechanical hen that lays plastic eggs, a great heritage will be lost. We cannot prevent that by mere sentiment; the whole question is bound up with the art of living of an entire community. Revival depends on a change of values, a de-vulgarization of life and a return to collective wholeness.

Dolls and toys have many layers of meaning. Even when their significance is lost to the intellect, their impact may still be felt. This book which is an attempt at rediscovery, deals with the indigenous types retaining mostly the traditional quality.

A. M.

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- II Mother and Child. Terracotta. Harappa. National Museum, New Delhi.
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- XXXIX Rider and Horse. Lacquer work. Birbhum, West Bengal. Crafts Museum, New Delhi.
- XL Golak. Papier maché. Indore, M. P. Crafts Museum, New Delhi.
- XLI Elephant with her baby. Terracotta. Chinhat, U. P. Votive toys. Kamaladevi Chattopadhyay's Collection, New Delhi.
- XLII Toys. Painted terracotta. Saurashtra, Gujarat. Crafts Museum, New Delhi.
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- XLIV Dancing dolls. Lacquerwork on wood. Chennapatna, Mysore. Crafts Museum, New Delhi.
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- XLVI Bride. Papier maché and printed Cotton. New Delhi.
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TRADITION

A toy made by a village woman in India even today is essentially timeless. It has the impress of an ageless type which persists through periodic variations. Such types are modelled by hand and never with the help of mould.

The hand shapes the primeval material which is clay, into short conical stumps. As a result of the interaction between gradual pressure and the resistance of the clay, a distinct form emerges which is more abstract than representational. The face, arms and legs are symbolic formulation asserting a tradition in which the temporal is subdued to the archetypal.

Figures of mother and child and virgins usually predominate. The head is shaped like a kalasa (pitcher) and sometimes finished with a spade or fan-like *chūḍā*. The eyes are either affixed, or incised or indented; some have no mouth at all, on others there is only the suggestion of it. The portion below the waist line is generally bell-shaped to give the doll a firm foothold.

Another type has the navel pierced quite deep, the front lower part is applied drapery but the back is split open showing the legs. This suggests that the terracotta figurines were originally nude and part of a fertility cult, gradually changing into toys for children, which seldom exhibit any sex symbol.

The function of these ageless types of figurines, human or animal, is not predetermined. It is established by usage and association: placed under a banyan tree the figure of a horse or a dog is an object of offering, but to a child at home it is a toy. The grown-up and the child participate in the same ritual of life, each in his own way, thereby contributing to the totality of tradition.

The link between ritual and play is intimate. A woman makes an image of *Śaṣṭhī*, a household deity, and at the same time explains the *Vrata*-story to the children sitting around her, so that when they get the same image as a thing to play with, the theme persists in their minds. The toy to them becomes a symbol of something they know, not what they merely see,

thus fulfilling their inner needs and desires. Likewise, toy animals also perform a double role, retaining all the qualities of a type, the earliest specimens of which have been found at Harappa, Mohenjo-daro and other chalcolithic sites.

In these Indus Valley terracottas, generally made by pinching and pelleting, the nose is prominent and the eyes are round and separately affixed and sometimes pierced. Necklaces and girdles are prominent in female figurines which are otherwise nude, the navel is indicated, the mount of Venus is not conspicuous and breasts are pelleted. The headdresses are either fan-shaped or spade-like, and arms are horizontal or bent to hold the child at the breast, as in the case of a Harappa figurine.

Terracotta folk toys are either sunbaked or fired. As the firing proceeds, various shades of ochre and red orange emerge, affecting the chemical components of the clay which has been strained of impure ingredients. A good firing is generally obtained at a temperature of 800°C. to 1000°C. But if the combustion is defective, the clay turns to indiscriminate grey or black. When, however, a complete black is aimed at, the toy is either put in an earthen vessel covered with husk which is burnt with charcoal, or subjected to what is known as smoke-bath. To heighten the natural colour, a slip of deeper red, grey or black is applied. When the terracotta artist wants to go beyond natural colours, pigments produced from earth ochres are applied with simple, bold sweeps.

The whole process involves a collective technique, from the time when earth is brought from a selected area, mixed with water, strained into fine clay, and kneaded to the stage when it is pressed into form, sunbaked or fired, and coloured. Mothers and daughters play a leading role in this cooperative effort. In the house of a potter, even a small kiln is kept apart for women-folk to make dolls and toys.

A distinction must be drawn between hand-modelled and mould-made terracottas. Toys modelled by hand on the same theme can produce no exact repetition, though their close, primitive form may give an impression of uniformity. On the other hand, the moulded ones conform to patterns, which, of course,

are numerous and of which a large number of copies can be made at will. Sometimes the head is from a mould, while the lower portion is made on the wheel.

The original mould is hand-made and carried from generation to generation in a potter's family. The variety and number of moulded terracottas are astonishing and the different purposes they serve are endless. It is in them that regional and time variations are most marked, new elements entering the old patterns, enriching and enlarging them in striking ways.

Between the product of the mould and the finished ware there lies a whole world of traditional craft which operates as a co-ordinating force. The sense of the whole is always present in the mind of the artist, not in the form of a rigid code but as a living social concept. Each artist contributes his own to his cohesive but varied tradition according to his sense of colour and power of observation. It is colour that animates the figurines. Even when the mould is of an abstract nature, the cast is somewhat naturalised by the use of colour and this lesser degree of abstraction is what differentiates the moulded terracottas from the hand-modelled ones. Colouring also is the principal means by which an enchanting world of make-believe for children is created, where an elephant can be green, a horse blue, and a cow a combination of green, red, blue and yellow. Even when the strokes of the artist, as a result of repetition through years, tend to be stylized, these dolls retain the vitality of the original colour combination.

The predominant colours are kajjala (lampblack), gairika (ochre), haritāl (orpiment), krishna (black), alakta (lac), nila (indigo), harit (green), meṭe-sindūr (orange-ochre), and are applied on a white-coated ground prepared from khaḍi (chalk). They are mixed with the gum of either the bel fruit (jejebel jujuba), the neem (margosa) or tamarind seed paste so that they last long. Quite often *garjan* oil, prepared from an admixture of incense, resin and lac, is applied over the paint to reinforce its durability. Occasionally, powdered mica is so sprinkled over the figurines that they glitter.

However interesting the front of most of the figurines may be, the back is always simple and unimpressive. The Red In-

dians keep the back of their toys comparatively bare in the belief that this will help their children live long. A similar belief may have existed in India too, but no wholly satisfactory explanation is available why our dolls and toys are invariably meant to be looked at from the front only.

Local styles are strong in the moulded terracottas but they have also certain basic affinities despite regional variations. This underlying unity was achieved through frequent interaction of ideas and experiences at seasonal *melas* and places of pilgrimage and in the course of riverine trade, which brought together the far-flung parts of this vast sub-continent.

The moulded type also has many figurines connected with mythological themes and used as votive offerings. These have a striking resemblance to the innumerable terracottas found at different historical sites such as Basarh, Pataliputra, Tamluk, Rajghat, Kosam, Mathura, Sankisa, Besnagar, Sahri-Dheri, Nagari, Taxila, Pawaya, Bangarh, Maski, Kumrahar, Lauriya-Nandangarh and Ahichchhatra, belonging to a period extending mainly from the pre-Mauryan to the Gupta age. Those modelled by hand in this historical group are part of the ageless type, with a certain peculiarity—the separation of the legs by an incised line, the two legs together tapering almost to a point—while the main characteristics of the moulded ones are : They are generally round-faced; their bodies are not built up from separate parts; they have elaborate headdresses and are lavishly ornamented, the jewelled girdle remaining a constant feature; despite clothing or suggestion of it, details of sex are shown, though indication of pubic hair is rare. In one interesting case nudity is suggested by inserting a grain in the mould at the mount of Venus. Female types dominate this group.

It is now beyond doubt that the terracotta tradition greatly influenced ancient Indian sculpture. At a certain stage the stone-sculpture was able to overcome the influence of the wood and ivory technique and could recapture in stone the plastic qualities of modelled clay. A comparative study of the Bharhut and Sanchi carvings and the products of the Mathura and Gupta tradition illustrates this difference.

Of material used besides clay in toy-making, wood is the

most common. Dolls are also made from pith, papier-maché, cow-dung, bronze, rags and vegetable fibres—the use of the last two being practically extinct. The makers of wood, pith and bronze toys are guild artists, known as sutradhara (carpenter), mālākāra (garland maker), and karmakāra (metal worker), and they are usually menfolk, whereas in the potter's (kumbhakāra) family women and children generally play an important role.

Each material presents its own problems of form and treatment, wood and pith works, for instance, have to be angular, whereas a bronze doll has much greater plastic tension.

The wood-carver and the pith-worker never duplicate as they shape separate blocks and chips into figurines, human or animal, though they follow a craft which has understood rules and methods developed through the ages. As a result of gradual and continuous change, however, the method of representation sometimes takes a particular direction and acquires a style different from the archetype. They do not aim at exact representation of an object but strive towards simplification, bringing out features that impart rhythm and expression and reveal the essential; the rest of the object is treated formally.

Pith figurines are always painted whereas the wooden ones are sometimes not. The method of colour application is the same as in terracottas. In some cases, the wooden and even clay toys are covered with a piece of rag over which layers of colour are applied to get a better result; the cloth is made to adhere to the toy in such a way that one cannot mark it out from the material after it has been painted.

There are specimens of wood and pith-work, parts of which are jointed or stringed and can be moved. Suspension holes are found in numerous terracotta plaques, obviously for hanging on the wall.

A striking example in papier-maché, not the only one of its kind, is a deer with two heads, one of which is bent towards the grass in the posture of eating and other shows the animal as startled and alert. Two attitudes are presented in one figure indicating simultaneous movement, as we often see in a painting by Picasso, thus adding a fourth dimension.

Toy-making in metal is confined to a very limited group of people. The medium requires scientific knowledge and skill, and as the process is laborious, it is restricted to menfolk. The universal practice is *cire perdue*, i.e. the lost wax process. But an interesting method, although almost extinct in other parts of India, is still practised by the Mals, a small community found in Bankura and adjacent areas. By tradition they are metal workers, but they do not use bellows.

They make the rudimentary form of the object in a particular kind of clay composed of loam and soil from rat's hole and anthills and mixed with sand and rice husk (these components prevent the object from cracking even after exposure in intense heat). A wax coating is then applied. For pelleting and designing, resin-mixed wax thread is worked out on the body according to requirements. The whole thing is again covered with layers of the different components of the special clay, with the addition of chopped jute.

At the highest point of the mould a funnel is opened through which pieces of metal are dropped and the mould is kept slanting at the time of firing. From the smoke coming out of the funnel the worker makes out that the metal is ready and he immediately puts the mould into the right position. It is left to cool overnight and cast is then taken off.

The pelleting and designing used in the process are reminiscent of the technique applied in hand-modelled terracottas. The style also evokes memories of the spiral patterns found in wicker works among which dolls and toys are now rare.

These Bankura bronzes have a marked resemblance to the Benin bronzes, the technique of whose coating, according to some scholars, is believed to have been introduced in West Africa from abroad. It is also interesting to note that the Bankura-Singhbhum area still produces the best copper and iron in India. Was it one of the sources on which Mohenjo-daro drew? Were the bronze figurines of this type found at Mohenjo-daro actually made there or transported from elsewhere?

Indian dolls and toys sometimes open up a world which knows no frontiers. They show striking affinities with certain types found in Egypt, in Crete, and even in centres of Maya civilization.

Flinders Petri points out that in the workmen's quarters at Memphis there are Indian-type terracottas of women and of the seated Kuvera. D. H. Gordon says that a linking of all the terracottas of the Hellenistic period from the Eastern Mediterranean to Bengal is necessary. Sometimes the link between a particular doll and a story, which is lost in this country, may be traced abroad where our folk-tales travelled in very ancient times. In Japan, Daruma (Dharma) dolls are dedicated to Yakusi, the Buddhist God of Medicine and the Guruma type has something in common with an ancient Japanese toy known as Buriburi. The Guruma toy traces its origin to a very old and celebrated legend of Umi-sati and Yama-sati.

That the Indian tradition has survived innumerable vicissitudes through the ages is due to the fact that the social organization was based on the village community, in the corporate life of which artists and craftsmen played their assigned roles. The potter, for instance, was given plots of land or fixed quantities of grain at harvest time by village people in exchange for which he supplied them their requirements, dolls and toys included. The *mālākāra* functioned in the same way. The system meant security, without which the artist and artisan could not have developed their crafts in close touch with tradition. Under such conditions, the craftsman worked out age-old forms, and countless recapitulations resulted in a state of mind in which he could reproduce the most abstract without any conscious effort or distortion. Even where he made a significant change, he was perhaps unaware of it. He could introduce new patterns, give the old a new look, but the possibilities of a radical assertion of his individuality in the modern sense were very much limited because of the total impact of a social and religious structure extending from the joint-family to the *panchayat*.

Another important factor for the community of tradition was mythology and folk-tales, always a source of stimulation to the rural artist. Their dramatic intensity is felt most in dolls and toys still made by the few tribes that have survived in more or less inaccessible areas. In these, art and magic are almost inseparable. A village potter can make a tiger without any story element, but a tribal tiger must have some association

with a legend and an element of *mantra* and, therefore, a form and fantasy of its own.

The adivasis, though scattered and isolated, maintain a pattern of abstract art which is more or less similar. They still hold clues to hidden rituals, which include the sound-values of many images, akin to the Tantric *Vijamantras*, whose meaning can help further study of Indian iconography.

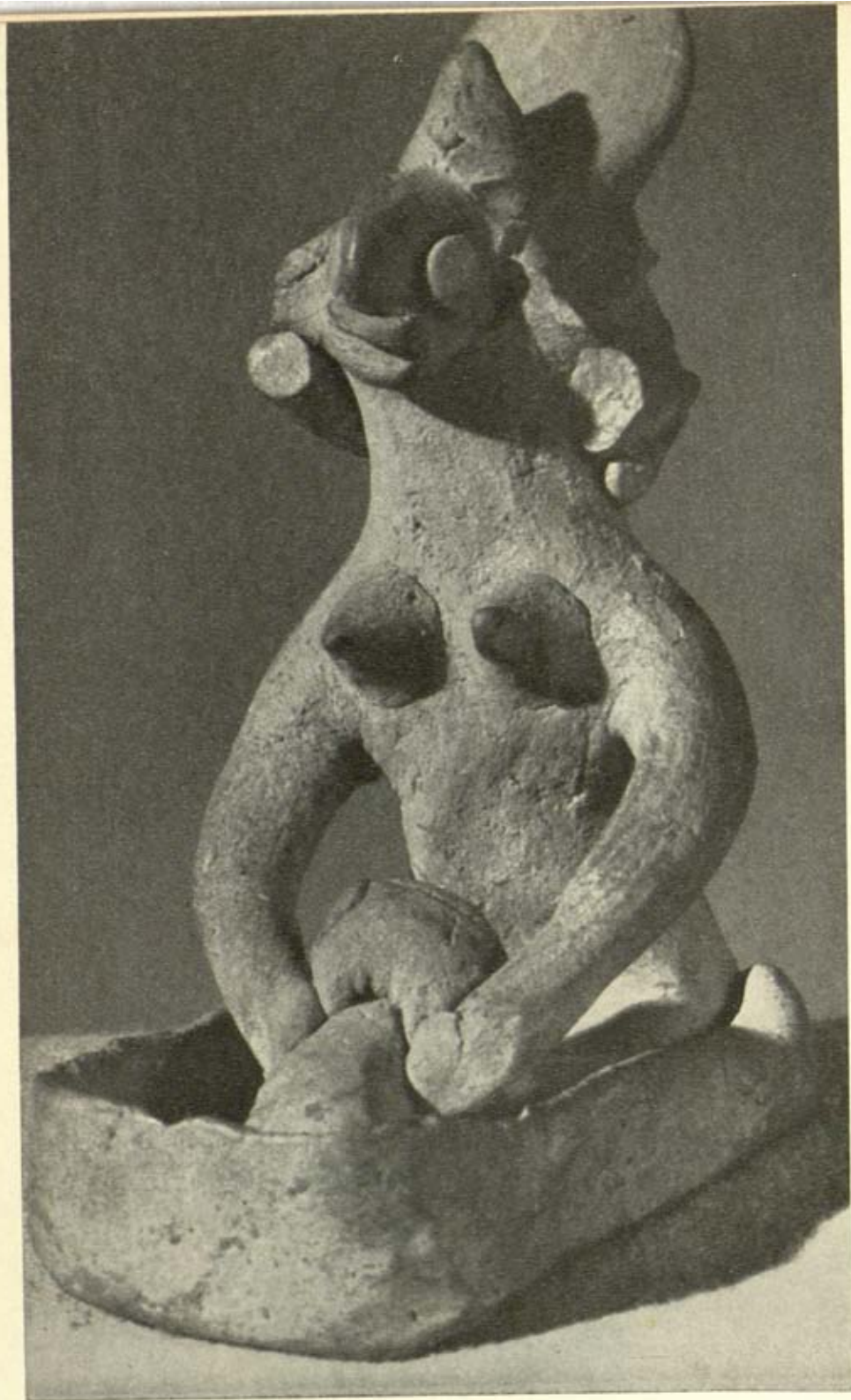
With the impact of the industrial revolution and new forms of economy, disintegration of the old Indian system began and the village craftsman was dissociated from the rest of the community. He lost his grip over social reality and also some important secrets of the ancient technique. Decadence of content and form is evident, but even now the force of tradition neutralizes the shortcomings to a minimum, making the contemporary product something that is always tolerable. However, where commercialization dominates, the result is unfortunate.

A systematic study of Indian dolls and toys can be a fascinating incursion into our cultural patterns, revealing historical and psychological trends of great importance. In fact, folk toys are in a way the autobiography of the Indian people.

P L A T E S



*Mother Goddess. Terracotta. Mohenjo-daro.
C. 3000-2000 B.C. National Museum, New Delhi.*



*Mother and Child. Terracotta. Harappa.
C. 3000-2000 B.C. National Museum, New Delhi.*



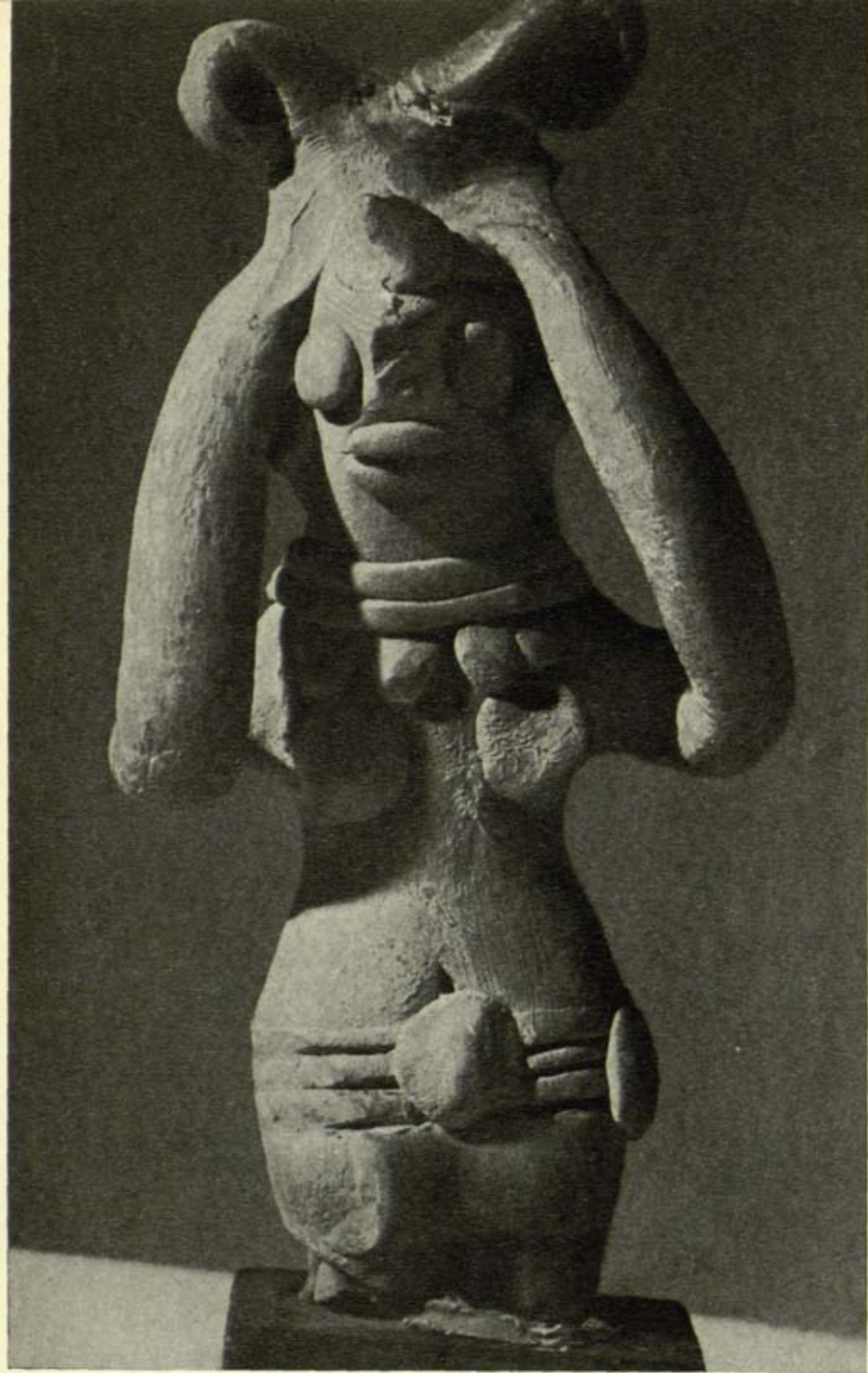
Mother and Child. Cow-dung, Sawdust and clay. Masulipatnam, Andhra Pradesh. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Mother and Child. Terracotta. Faridpur, East Bengal. Contemporary expression of traditional form. Crafts Museum, New Delhi.



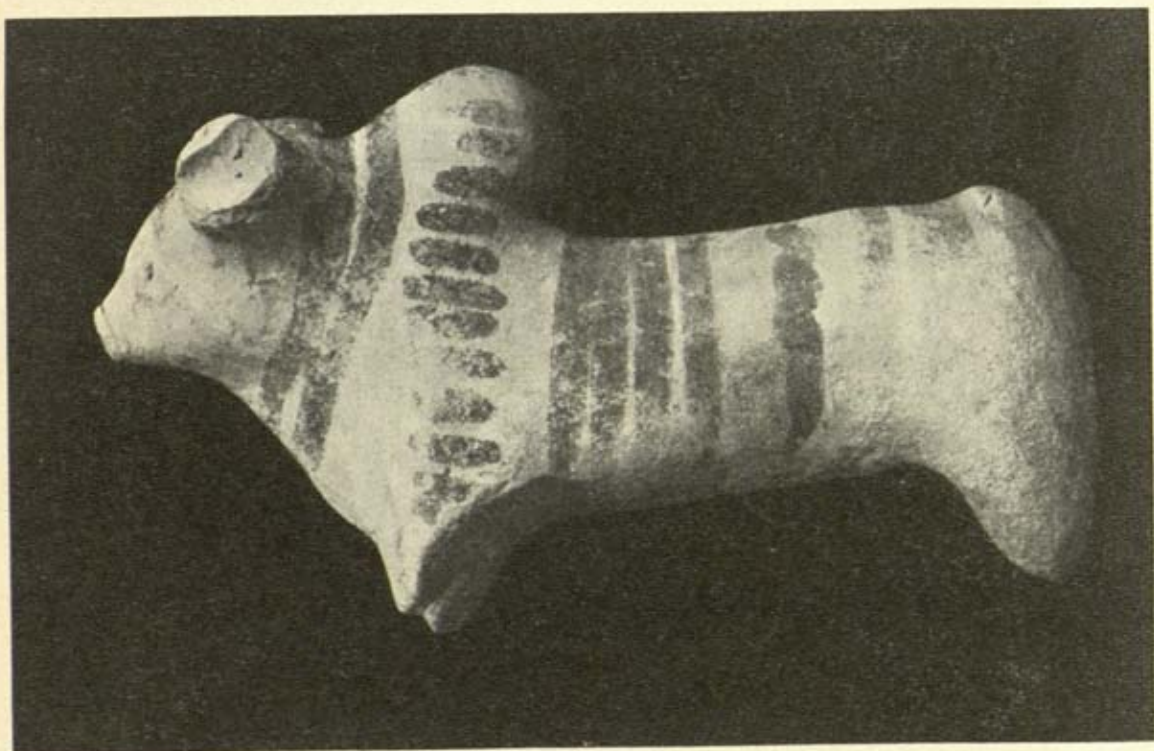
*Female figurine. Terracotta Kulli Mehri.
C. 3000-2000 B.C. Collection of Antiquities, Safdarjung, New Delhi.*



*Female Figurine, Terracotta, Harappa.
C. 3000-2000 B.C. National Museum, New Delhi.*



Pitcher-maid. Terracotta. Chaibasa, Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



*Bull. Terracotta. Kulli Mehi.
C. 3000-2000 B. C. Collection of Antiquities, Safdarjung, New Delhi.*



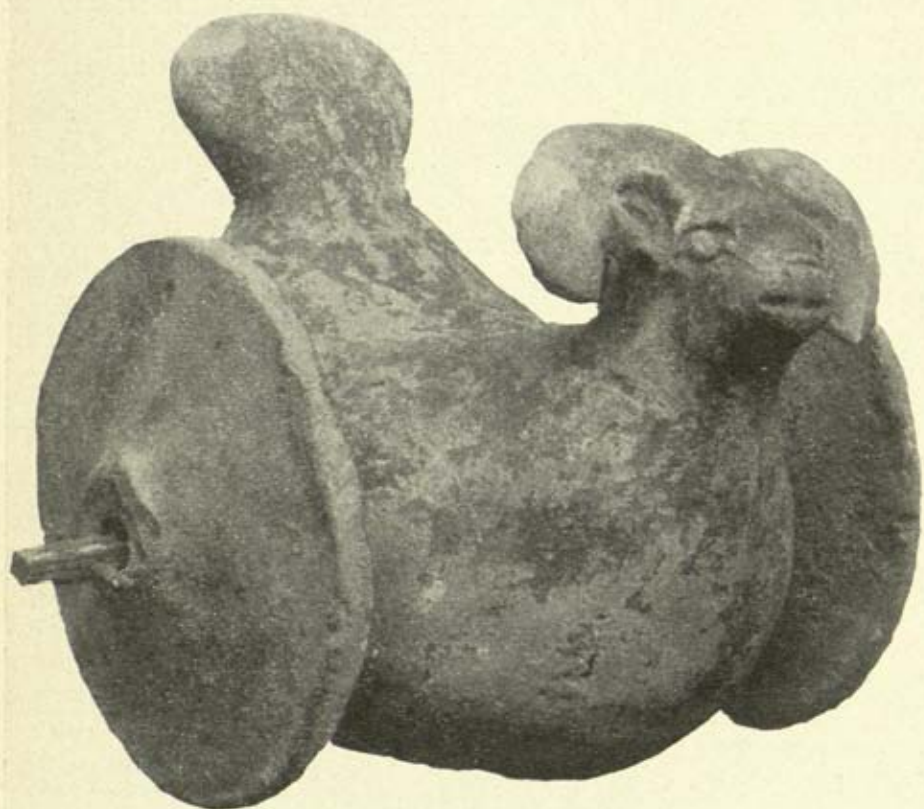
Elephant and rider. Painted terracotta. Rajasthan. Contemporary expression of traditional form. Crafts Museum, New Delhi.



*Skirted female figure. Terracotta. Bulandibagh (Pataliputra), Bihar.
3rd century B.C. Patna Museum, Bihar.*



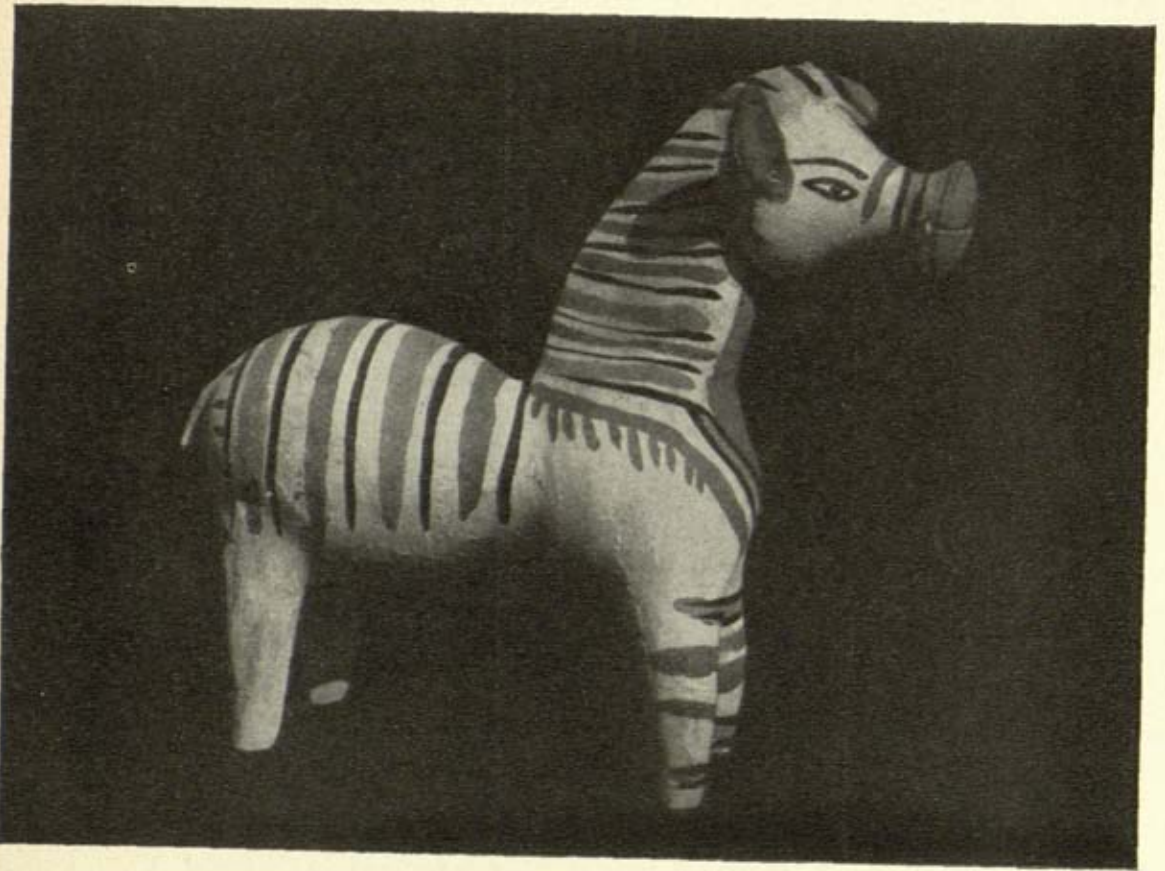
Skirted female figure. Painted Terracotta. Chaibasa, Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



*Bird toy. Terracotta. Mohenjo-daro.
C. 3000-2000 B.C. National Museum, New Delhi.*



Bull. Painted terracotta. Chinhai, Uttar Pradesh. Contemporary expression of traditional form. Crafts Museum, New Delhi.



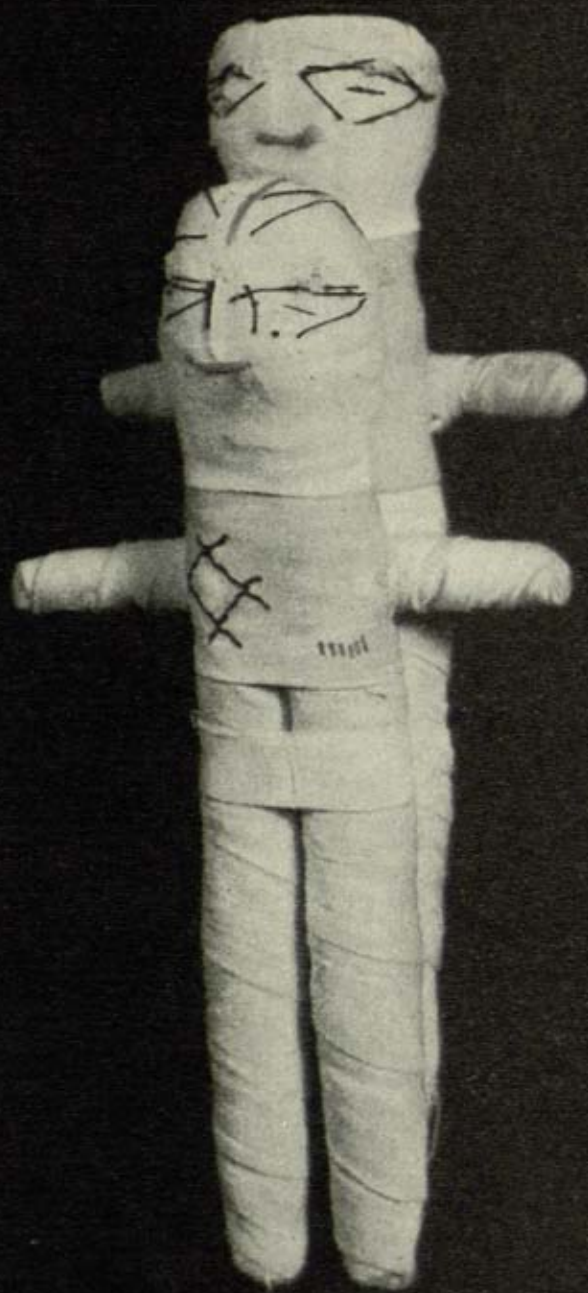
Horse. Painted Terracotta. Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Cavalier. Painted terracotta. Darbhanga, Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Mother and Child. Painted wood. Topudana (Ranchi), Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Dampati. Cotton rags. Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



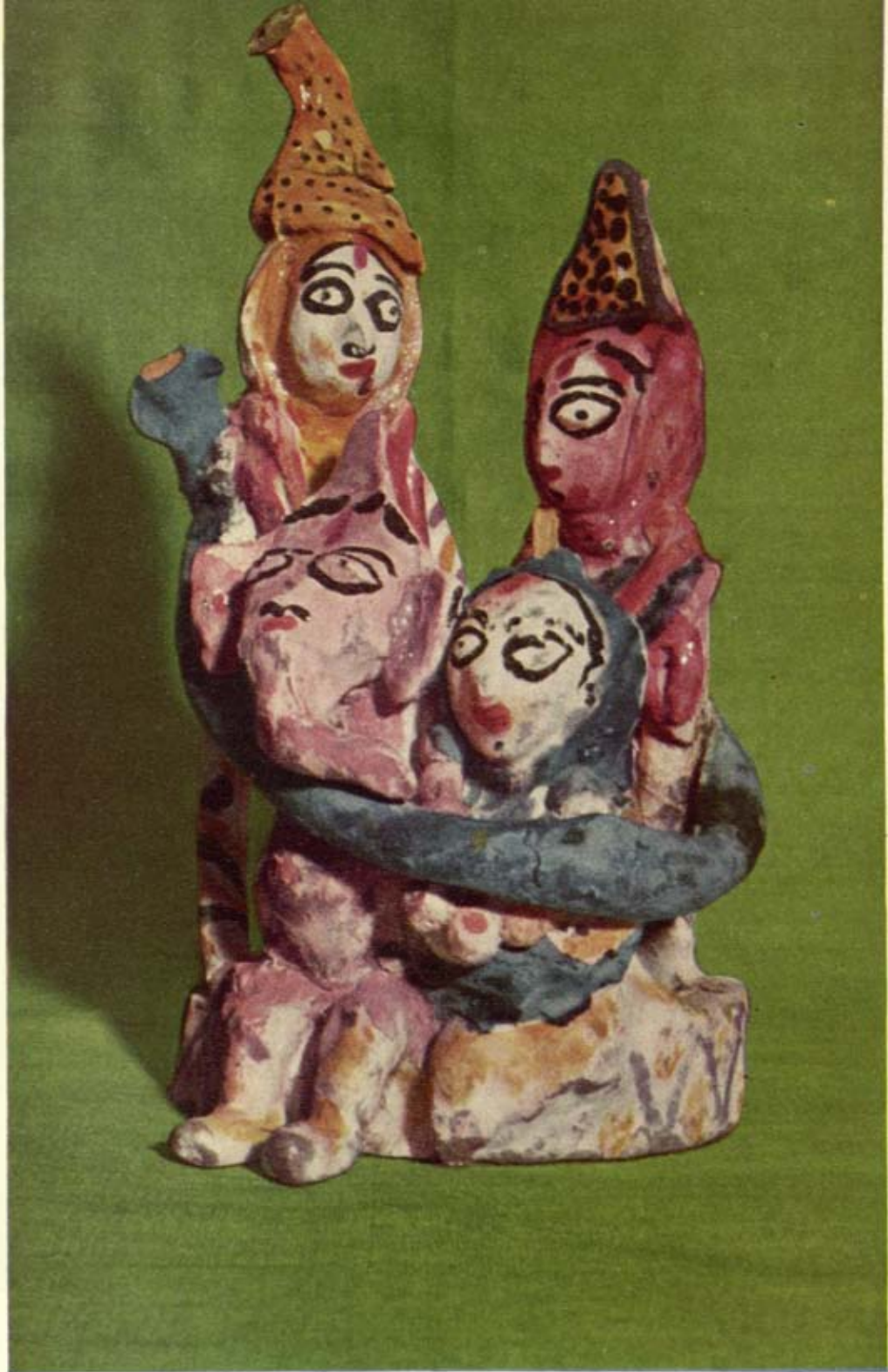
Male figurine. Siki grass. Darbhanga, Bihar. Contemporary expression of traditional form. Institute of Industrial Design, Patna, Bihar.



Bridal casket. Siki grass. Darbhanga, Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



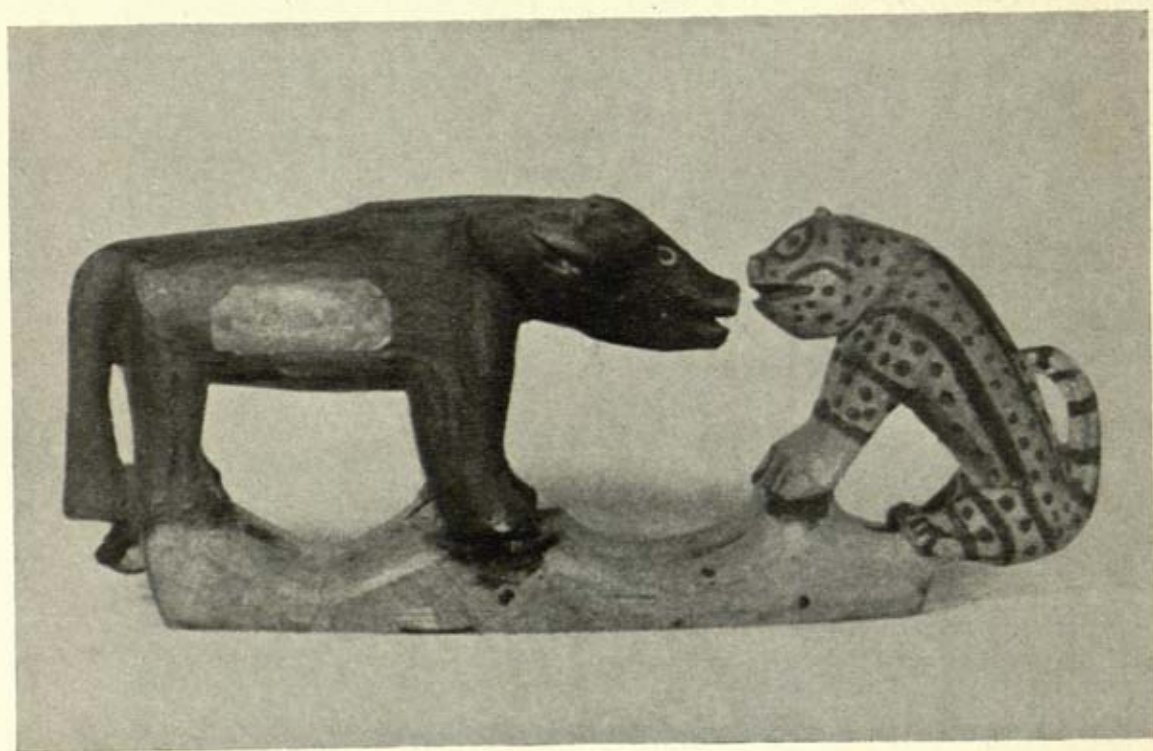
Milkmaid. Painted terracotta. Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Siva and Parvati with two children. Painted clay. Mongroni, Darbhanga, Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Dampati. Cotton rags. Bihar. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Bear and tiger, Painted wood. NEFA. Contemporary expression of traditional form. Provenance unknown.



Elephant. Painted wood. Santipur, West Bengal. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Owl. Painted wood. Nutangram, West Bengal. Contemporary expression of traditional form. Crafts Museum, New Delhi.



*Mother and Child. Painted terracotta. Narajole, Midnapur, West Bengal.
Contemporary expression of traditional form. Crafts Museum, New Delhi.
Plate XXVI*



Goddess Śaṣṭhī. Painted clay. Kalighat (Calcutta), West Bengal. Contemporary expression of traditional form. Kamaladevi Chattopadhyay's collection, New Delhi.



Lion. Painted wood. Puri, Orissa. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Mendicant. Painted wood. Puri, Orissa. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Dampati. Rose wood. Tirupati, Andhra Pradesh. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Riders on horse and elephant with howda. Rose wood. Tirupati, Andhra Pradesh. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Dancing girls and a pitcher-maid. Painted wood. Thanjavur (Tanjore), Madras. 19th century A.D. Crafts Museum, New Delhi.



Peacock. Painted wood. Kondapalli, Andhra Pradesh. Contemporary expression of traditional form. Crafts Museum, New Delhi.



Isar and Gangor. Painted terracotta. Ujjain, Madhya Pradesh. Contemporary expression of traditional form. Kamaladevi Chattopadhyay's Collection, New Delhi.



Gauri. Painted terracotta. Rajasthan, Contemporary expression of traditional form. Crafts Museum, New Delhi.



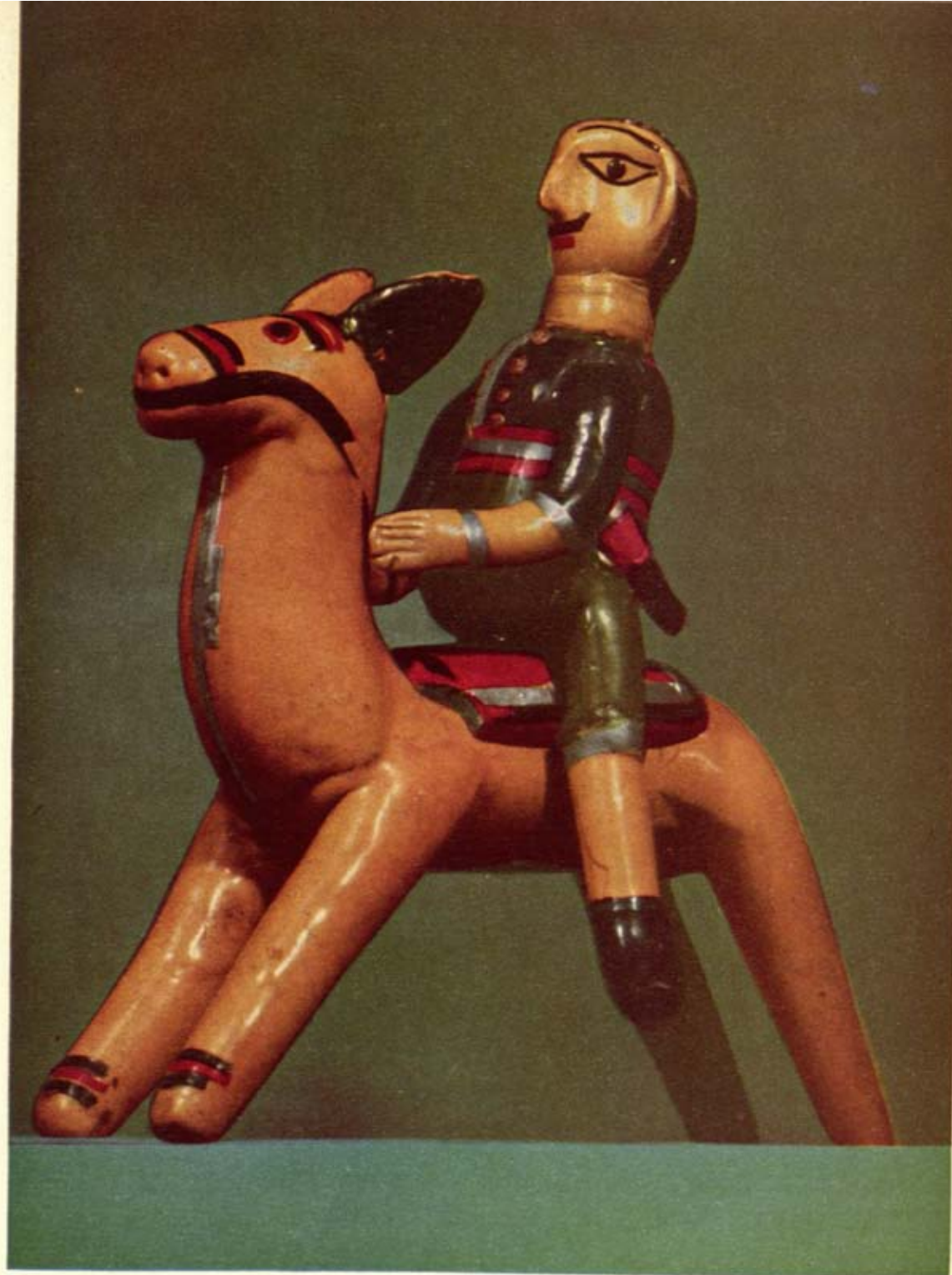
Bride and Bridegroom. Costume dolls. Gwalior, Madhya Pradesh. Contemporary expression of traditional form. Kamaladevi Chattopadhyay's collection, New Delhi.



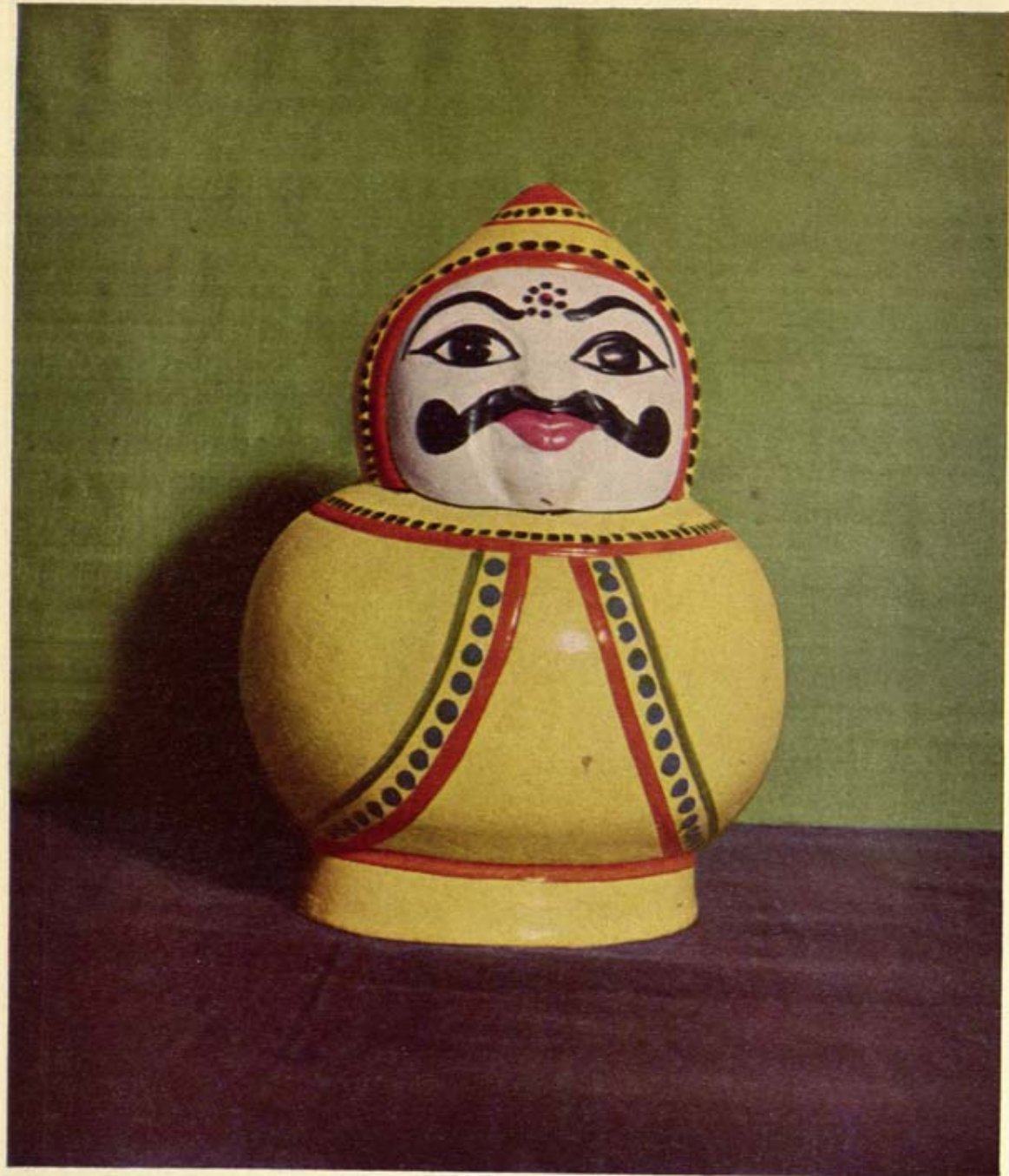
Hadi Rani and Amar Nath Singh. Wood and cloth puppet. Jaipur, Rajasthan. Early 19th century A.D. Crafts Museum, New Delhi.



*Mother and Child. Painted terracotta. Calcutta, West Bengal.
Contemporary. Crafts Museum, New Delhi.*



Rider and horse. Lacquer work. Birbhum, West Bengal. Contemporary. Crafts Museum, New Delhi.



Golak. Papier maché. Indore, Madhya Pradesh. Contemporary. Crafts Museum, New Delhi.



Elephant with her baby. Terracotta. Chinhat, Uttar Pradesh. Votive toys. Contemporary expression of traditional form. Kamaladevi Chattopadhyay's collection, New Delhi.



Plate XLII

*Toys. Painted terracotta.
Saurashtra, Gujarat. Contemporary
Crafts Museum,
New Delhi.*

*Toys. Painted pith, Calcutta,
West Bengal. Contemporary
Industrial Museum, Calcutta.*



Plate XLIII



Dancing dolls. Lacquerwork on wood. Chennapatna, Mysore Contemporary. Crafts Museum, New Delhi.

Toys. Painted wood and bamboo. Calcutta, West Bengal. Industrial Museum, Calcutta.





Bride. Papier maché and printed cotton. New Delhi, Contemporary costume doll.



*Milkmaid. Papier maché with silk and gold embroidery, New Delhi.
Contemporary costume doll.*



Trainees at work at the pilot Dolls-Making and Training Centre, Bandra, Bombay, run by the All India Handicrafts Board.

APPENDIX A

DEVELOPMENT PROGRAMME OF TOYS AND DOLLS INDUSTRY IN INDIA

During the years 1952—64, the All India Handicrafts Board conducted surveys of toys and dolls industry at the following places and, on the basis of the findings of these surveys, made valuable recommendations to State Governments, for development of the craft:—

(i) Kondapalli	}	.. Andhra Pradesh
(ii) Tirupati		
(iii) Ettikoppaka		
(iv) Chennapatna	}	... Mysore
(v) Gokak		
(vi) Gwalior		
(vii) Indore	}	.. Madhya Pradesh
(viii) Krishnanagar		
(ix) Puri		
(x) Lucknow	..	.. Orissa
(xi) Tanjavur	..	.. Uttar Pradesh
(xii) Bombay	..	.. Madras
		.. Maharashtra

2. Training & Research

(i) In 1955 and 1956, the Board set up two Pilot Centres at Bombay (i) for training in Character Indian Dolls and (ii) for Educational Wooden Toys.

(ii) The Dolls Training Centre conducts stipendiary courses of eleven months' duration for training women in making dolls and toys based on Indian traditions and depicting various costumes of India. It has been training 30—40 women each year on an average. The trainees after completion of the training course are given every possible assistance to pursue the craft. A few ex-trainees of the Centre were encouraged to form a co-operative society which is known as the Nari Sahakari Society, Nagpur

and is functioning satisfactorily. The Centre also undertakes research in designs, materials and techniques and has introduced a number of new varieties of dolls suiting different age groups besides carrying out improvements in designs made by other production units.

(iii) The Toy Centre undertakes production of play-cum-educational toys for children on commercial scale and its products are in great demand.

(iv) To meet the demand of Instructors for Centres run by the Central Social Welfare Board, Ministry of Community Development in C.D. Blocks etc., the Board has sponsored a Scheme of training through the regional Handicrafts Institutes at Bombay, Calcutta, Hyderabad and Dharwar which are run by voluntary organizations with financial assistance from the Board. At all these Institutes, training courses in dolls/toys of one-year duration (now extended to 18 months) are also conducted.

(v) The Design Centre of the Board at Calcutta through its research activity has introduced low-priced dolls for Indian masses; and the Delhi Design Centre of the Board has developed improved techniques of making cloth doll masks.

(vi) The Board's Central Handicrafts Development Centre, Bangalore, has brought out a pamphlet on the making of saw dust dolls, a technique perfected by the Centre, for the guidance of workers.

The Design Centre at Bangalore is also developing many new forms in the Tanjavur Toys and they have been locally reproduced which are already in the market. It has attracted many foreigners and trade enquiries are developing day by day.

The Centre is also contemplating starting special training units in view of the demand for such toys.

In addition to this, many new designs in lacquer toys have also been developed in the Bangalore Design Centre which have found market today.

(vii) In addition to the above, the Board has given financial assistance to such organizations like the Bhartiya Kala Kendra, Delhi, Bhartiya Lok Kala Mandal, Udaipur (Rajasthan) which are engaged in research in the field of puppetry and folk theatre arts.

3. Publicity & Sales Propaganda :

(i) Typical toys and dolls are given place in almost every brochure on handicrafts published by the Board. Some of the special pamphlets brought out by the Board on Dolls and Toys are :

- (i) 'Dolls of India';
- (ii) 'A Tribute to Hands';
- (iii) Pamphlet on Indian Toys and Dolls in German;
- (iv) Special folder on Toys & Dolls.

(ii) For general information, the Board has collected and compiled the following materials :

- (i) Directory of Importers (including toys & dolls)
- (ii) Directory of Exporters (including toys & dolls).
- (iii) Directory of Craftsmen manufacturers (including toys & dolls).
- (iv) Directory of Co-operatives (including toys & dolls).
- (v) Directory of Emporia (including toys & dolls).

(iii) The Board has been sending dolls and toys to children in foreign countries on request from time to time.

(iv) Foreign visitors who show interest in collecting Indian toys and dolls are given necessary assistance. The Board's crafts unit actively assisted the authorities of the Basle Museum of Switzerland in collecting toys and dolls for the Museum.

(v) At the initiative of the Board, a Toys and Dolls Manufacturers' Association was established at Delhi in 1961. The Association guides its members on the latest production and marketing trends, arranges publicity through gifts to children and through magazines, show-rooms etc.

(vi) The Board maintains show cases at important railway stations, air ports and other tourist centres where Indian toys and dolls are given equal prominence with other handicrafts as well as through about 160 emporia run by different State Governments in big cities and at important places in the country.

(vii) Since 1952 the All India Handicrafts Board has organized and participated in a number of exhibitions held in India and abroad. Wherever possible toys and dolls have always been

displayed at such exhibitions along with other handicrafts. Some of the exhibitions organized exclusively for toys and dolls were :

	Place	Year
(i) Toys Exhibition ..	Delhi	1953
(ii) Bamboo & Lacquerware (toys).	Mobile Unit	1953
(iii) Children's Festival on Prime Minister's birthday.	Delhi	Nov., '54
(iv) Indian Dolls Exhibition	New Delhi Bombay	1955
(v) Dolls Exhibition ..	Canberra (Australia)	1953-54
(vi) Dolls Exhibition ..	Sydney (Australia)	1953-54
(vii) Dolls Exhibition ..	Karachi	1954-55
(viii) Dolls Exhibition ..	New Chatel (Switzerland)	1954-55
(ix) Gifts of dolls to Jamia Talim-e-Milli, Karachi.	Karachi	1957-58
(x) Supply of dolls to 3rd International Festival of Children.	Palermo (Italy)	1957-58
(xi) International Festival of Dolls & Puppet Theatre.	Rumania	1958-59
(xii) International Festival of Children.	Palermo (Italy)	1958-59
(xiii) Madras Papier maché clay toys.	Delhi	1962

4. Export Promotion

(i) The Board conducted short market research studies in toys and dolls in foreign countries through Indian missions abroad. The information collected was brought out in the form of a booklet and circulated among the trade.

(ii) Under the Board's Export Promotion Scheme for handicrafts, exporters of dolls and toys, puppets, masks etc., are granted incentive in the form of import licences to the extent of 15% of the value of the goods exported against which different raw materials required by the industry can be imported as specified in the Scheme.

(iii) Export figures relating to dolls & toys industry during the last few years are as under :—

<i>Year</i>							<i>(Rs. in Lakhs)</i>
1957-58	..	..	..	..	..	..	0.76
1958-59	..	..	..	..	..	..	0.77
1959-60	..	..	..	..	..	..	0.83
1960-61	..	..	..	..	..	..	0.57
1961-62	..	..	..	..	..	..	0.72
1962-63	..	..	..	..	..	..	1.52
1963-64	..	..	..	..	..	..	0.78
1964-65	..	..	..	..	..	..	0.39

(i) An Advisory Committee for Dolls and Toys was constituted by the Board in 1959. The Committee discusses the various problems of the craft and advises the Board on developmental measures.

(ii) The Government of India has set up a high level Panel for Manufacture of Indian Toys and Dolls. Till recently the work of this Panel was looked after by the Small Scale Industries office. The work of the Panel has now been transferred to the Handicrafts Board.

APPENDIX B

IMPORTANT DOLL-MAKING CENTRES IN INDIA

Name of the State	Place of Manufacture	REMARKS
(1)	(2)	(3)
<i>Clay Toys</i>		
West Bengal	Krishnanagar (Goa-ri) District Nadia.	The dolls and toys produced here are mostly miniature models of human and animal lives. Figures, single or composite, are always built on square pedestals. These figure-toys generally represent domestic Bengali life, such as old Brāhmaṇa (priest), fisherman, woman carrying water from the tank etc.; the main characteristic feature of these dolls is the naturalistic modelling which impresses one very much. They are also coloured and decorated with actual garments to give life-like appearance. They can be termed as "Costume dolls". Women take part in the craft.

(1)	(2)	(3)
West Bengal	Rajnagar (Birbhum)	<p>There are six families of traditional potters at this centre. They prepare coloured clay dolls of great importance. These dolls represent real folk type and probably are the best clay dolls of West Bengal. The <i>Parī</i> (fairy), the <i>Goālinī</i> (milk maid) and the <i>Ganeshjananī</i> are the most exquisite pieces of folk-art that we get from this centre.</p>
	Jaynagar-Majilpur, (24-Parganas).	<p>At this centre coloured clay dolls are manufactured by the traditional potters. The <i>Door of the South</i> (<i>Dakshindār</i>), <i>Woman with Pitcher</i>, <i>Radha & Krishna</i> are very famous.</p>
	Rajagram (Bankura)	<p>Terracotta dolls and toys of primitive type are made here. Large-sized clay horses and elephants used in rituals are made in large numbers.</p>
	Pañchmurā (Bankura)	<p>Primitive terracotta dolls and toys are made here. This is the biggest centre in West Bengal for such dolls.</p>

(1)	(2)	(3)
West Bengal	Narajole (Midnapur).	Coloured wall-plaques are made here. Jodolls are also manufactured. The workmanship is of a very high standard.
Assam	Gauripur (Āshārikandi) Dist. Goalpara	Gauripur is the only place in Assam where clay toys are made. Teracotta dolls and toys made here are not coloured and represent the primitive school of toy industry. Among the dolls made at this centre we get a very interesting figure-toy which represents an obsolete deity, the cow-headed mother goddess. The modelling of these dolls and toys is very clear and sharp. Subject matters and the shapes are entirely new and distinctively differ from the dolls found in other parts of India.
Orissa	Durgabazar (Cuttack City).	In the Cuttack City (Durgabazar) there are nearly 30 families of traditional Chitrakaras who prepare coloured clay toys of various

(1)	(2)	(3)
Bihar	<ol style="list-style-type: none"> 1. Chaibasha (Singhbhum). 2. Darbhanga town 3. Chhapra town 4. Siwan (Dist. Saran) 5. Sasaram (Dist. Shahabad) 6. Nasriganj (Dist. Shahabad) 7. Dumraon (Dist. Shahabad) 8. Buxar (Dist. Shahabad) 9. Lallganj (Dist. Muzaffarpur) 10. Vaishali (Dist. Muzaffarpur) 11. Sitamarhi (Dist. Muzaffarpur) 12. Patna City (Dist. Patna) 13. Danapur (Dist. Patna) 14. Bihar-Sharif (Dist. Patna) 15. Haveli-Kharagpur (Dist. Monghyr) 16. Jamui (Dist. Monghyr) 17. Bariatpur (Dist. Monghyr) 18. Upper Bazar (Ranchi proper) 19. Ranchi (Dist. Ranchi) 20. Ormanjhi (Dist. Ranchi) 	<p>types. They also make wall-plaques etc. and masks in papier-maché.</p> <p>Large-sized animal figures are made here by Mogaya Kumhārs. These dolls are partly wheeled and partly hand-modelled and are very effectively coloured with various shades of colours. Unique types of figure-toys are also made here.</p>

(1)	(2)	(3)
Bihar	21. Lohardanga (Dist. Ranchi) 22. Dumka (Dist. Santal Pargana) 23. Hazaribagh (Dist. Hazaribagh) 24. Purnea (Dist. Purnea) 25. Saraikhela (Dist. Singhbhum) 26. Kharsawan (Dist. Singhbhum) 27. Palamau (Dist. Palamau) 28. Nawadah (Dist. Gaya)	
Andhra	Masulipatnam	<p>Two types of coloured dolls and toys are made in this city :</p> <p>(1) Pure clay toys (coloured).</p> <p>(2) Dolls made of cowdung mixed with clay (coloured). Dolls made of cowdung are locally known as Pedā Bommalo. They represent a new feature of Indian folk toys. There are only 2 lady-artists who know this art. At Bangalore and Mysore cities such dolls are also manufactured.</p>

(1)	(2)	(3)
Andhra	Visakhapatnam	Number of workers belonging to potter-caste are engaged in toy-making at this centre.
	Tarlakota, Tekkali Taluk, Srikakulam.	There are 3 craftsmen who prepare traditional dolls and toys.
	Mandasa, Srikakulam.	
	1. Aurangabad City. 2. Moglaninee, Dist. Jalna.	In these centres, there are 16 families of traditional potters who prepare folk toys of various descriptions. Imitation of animals, Hindu gods and goddesses are made.
Pondicherry	Kosapalayam (Pondicherry)	All types of clay toys are made. The Geethopadesam and Dasavathara sets of dolls are best examples.
Madras	Kosapet in the City of Madras.	Well-organized studios of dolls and toys can be found at this place. They are managed by the traditional potters who migrated from Panruti near Pondichery and established themselves in this city during the last century. Their dolls and toys are well built and neatly finished. Daśāvatāra set of dolls and the miniature

(1)	(2)	(3)
Madras		dolls of snakecharmer, drummer etc. are the best examples of their art.
	Vandipalayam, Dist. South Arcot. Panruti.	Clay toys are made on co-operative basis.
	Tanjavur.	Traditional dolls and toys of all descriptions are made here.
	Kondiampettai, (Thiruvannaikoil)	Revolving and moving dolls are made here.
	All kinds of dolls and toys, human figures, animals, fruits etc. are made here.	
	Sirunatur (near Tiruvannamalai) Ayanar.	Large-sized terracotta dolls are made there.
	Perumalpatti (Srivillipurthur) Ramnad Dist.	Coloured clay toys are made.
	Tirukokarnam Ramnad Dist.	Navarathiri clay toys are made.
	Tirupparankunram Madurai Dist.	Clay toys are made.
	Kancheepuram Chingleput Dist.	Clay toys are made.
Kerala	Kozhikode	Clay toys are also made here on a large scale.
Mysore	Ramnagaram, Dist. Bangalore. Mysore City. Bangalore City.	Clay toys are made here.
		Pedā-bommaloos are made in these cities by

(1)	(2)	(3)
Mysore	Mangalore and Khanapur	Chitrakaras. They are not at all influenced by the classical style (South Indian) and are among the most important folk-arts of the South. Though they are made with cowdung, their painted surfaces are neatly finished. Clay toys are made here.
Madhya Pradesh	Jiwajiganj, Lashkar (Gwalior City) Gautampura, Indore. Ratlam Bhopal, Sehore, Raisen, Bareilly and Berasia.	Traditional toys are made here. Do. Do. Clay dolls of Gujarati, Gudi, Krishna, Lakshmi, Ganeshji and of animal figures are made in traditional style.
Kashmir	Rehri, Jammu (Proper).	There are 4 families of traditional clay toy makers. They prepare various types of clay dolls and toys.
Haryana	1. Ambala Cant. 2. Ambala City. 3. Sonapat	In these centres clay toys are made.
Punjab	4. Phillaur 5. Rupar 6. Ferozepur City.	

(1)	(2)	(3)
Panjab	1. Turbaini, Patiala 2. Laturpura, Patiala. 3. Sreegram. 4. Patiala. 5. Malerkotla 6. Barnala.	In these centres clay dolls are made by the traditional potters.
Uttar Pradesh	1. Bareilly 2. Amroha 3. Chatiachili 4. Lohamandi (Agra). 5. Shahganj 6. Mathura 7. Aligarh 8. Etawa 9. Mainpuri 10. Etah 11. Lucknow 12. Chunar 13. Ghazipur 14. Varanasi. 15. Gorakhpur.	
Manipur	Imphal	Costume dolls of clay are made.
Maharashtra	Pen, Kolaba	Clay toys, namely, models of elephants, camels, horses and human figures of various types are made in these centres.
Gujarat	1. Rani Paraj (Dist. Surat) 2. Patan (Dist. Mehsana)	A very peculiar type of primitive and ritualistic dolls is prepared in certain areas of Gujarat by tribal artisans.

(1)	(2)	(3)
Gujarat	3. Mehsana 4. Palanpur	Sometimes they are made in large size. Clay toys like elephants, horses, human figures etc. are made.
Rajasthan	1. Jodhpur 2. Bundi	Clay toys are made by potters.
	<i>Wooden Toys</i>	
West Bengal	Nutangram, P.S. Purbasthali (Dist. Burdwan)	Biggest wooden toy-making centre in West Bengal. There are 21 families of Sutradharas engaged in toy-making. They use their own indigenous instruments. The famous mummy type dolls are prepared here. Nabadwip is the main selling centre of these toys.
	Santipur, Nadia ..	Refugee toy-makers have settled here and manufacture wooden horses, elephants, figure-toys etc. Large-sized toys are also made.
	Bhutia Basti Darjeeling	Carved toys of hill people are made here by a few craftsmen.
Assam	Niausa, Tirup Frontier Division, NEFA	Primitive carving of human and animal figures done here by the Wangehu people.

(1)	(2)	(3)
Orissa	1. Kadobahal, Sambalpur	Wheeled-toys of various sizes and descriptions are made at these centres.
	2. Binka, Sonepur (B.P.).	
	3. Balangirpatna	
	4. Puri Town ..	
Madhya Pradesh	Rewa Town ..	Jagannatha figure-toys are typical products of this place.
	Bhopal city, Budni town and Sultanpur.	There are a few families of wooden toy-makers in this centre. There are other centres also in the Vindhya region. These dolls and toys represent regional type and character of their own and are worth noticing.
Gujarat	1. Rajkot	About 38 workers are engaged in these two centres.
	2. Baroda	
	3. Mahuva	
	4. Idar	
	5. Junagadh	
Uttar Pradesh	Varanasi	There are about 40 workers in this State. A Toys and Dolls-making Centre at Baroda is being established.
Uttar Pradesh	Varanasi	This is the biggest centre of wooden toy-making in U.P. Banaras toys have peculiar characteristic of their own

(1)	(2)	(3)
Mysore	1. Sorab 2. Sagar 3. Shimoga 4. Shikaripur 5. Davangiri	and are very important folk-toys of India.
	6. Channapatna 7. Mysore City 8. Bangalore City	
	9. Nilamangala	There are 56 workers in these centres who manufacture wooden toys worth about Rs. 10,000/- per annum.
		Wooden toys under Govt. supervision are manufactured at these places. Sandal-wood toys are special products of this State.
		Wooden costume dolls for puppet show are prepared here by the puppet exhibitors.
	Maharashtra	All types of plywood toys such as animals, motors, engines, moving cartoons, figures of cow, swan, cock, elephant, tiger, rabbit, parrot, bear, dog etc. are made.
Haryana	Karnal	There are 5 workers who manufacture wooden toys worth Rs. 21,000 per annum.
Panjab	Amritsar	There are 15 workers who manufacture wooden toys worth Rs. 9,600 per annum.

(1)	(2)	(3)
Manipur	Imphal	Number of workers are engaged here in manufacturing wooden figure-toys of various descriptions. Miniature dolls depicting Nāgās and other tribal lives are made with greater detail.
Andhra	1. Hyderabad City	Nearly 230 workers are employed in wooden toy-making industry.
	2. Kinhal	22 workers are engaged in wooden toy-making industry in these two centres.
	3. Kanakgiri, Dist. Mahboob-nagar	
	4. Nirmal, Adilabad	“Nirmal” toys are made at this centre. Poniki wood is used in making the toys which resemble many natural objects.
	5. Armoor and Kamareddi Nizamabad Dist.	There are 6 workers at work in these centres.
	6. Tirupathi	In and around the city there are a number of workers engaged in wooden toy-making industry. Dolls are also executed in Sandal wood. Tirupathi dolls are very famous for their simple

(1)	(2)	(3)
Andhra		and unusual characteristics. The craft that is practised in the Tirupathi area is something more than mere toy-making. It shares the distinction of intricate wood-carving.
	7. Tiruchanur	Kondapalli toys are coloured and very carefully finished. Various scenes from local lives are translated into these dolls and toys with great success. Poniki wood is used for making models of gods and goddesses, birds, animals, fruits and vegetables. The toys bear a typical traditional stamp.
	8. Kondapalli, Krishna Dt.	
	9. Tiruchanur neighbourhood (Chittoor Dt.)	The dolls carved out of red sandalwood depict mainly gods and goddesses and women figures and human beings engaged in various occupations. The artisans also make panels of dancers, musicians and also some of the motifs taken from places of historical interest.
	10. Ettikoppaka (Vizag Dist.)	
		Toys consist of numerous items carved

(1)	(2)	(3)
Andhra		out of a light wood called Ankudu and are treated with lacquer in interesting shades.
Kerala	11. Verigonda (Nellore Dist.) Trivandrum	Wooden toys are made here. Models of Kathakali dancers are portrayed in the dolls made at this centre.
Madras	Palghat Malabar Dist. Trivandrum and Trichur Srirangam.	Modelling and colouring are very skilfully executed by the craftsmen in these dolls and they can be taken as some of the best costume dolls of India. Coloured wooden toys are made here. Kathakali toys.
Bihar	Monday Market Kanyakumari Dist. Ranchi 1. Ranchi proper 2. Tupudanga (Dist. Ranchi) 3. Gaya town (Dist. Gaya)	Coloured wooden toys are made at this centre. Coloured wooden toys are made. Vertical toys are made by local artisans in the city of Ranchi. Coloured dolls and toys are made in these cities, somewhat similar to the Banaras toys.

(1)	(2)	(3)
	4. Bhagalpur town (Dist. Bhagalpur) 5. Monghyr town (Dist. Monghyr) 6. Vaishali (Dist. Mazaffarpur) 7. Ichak (Dist. Hazaribagh)	
Rajasthan	1. Sawai Madhopur } 2. Bansi }	There are 22 workers employed in this craft.
	<i>Lacquer Toy-making Centres</i>	
West Bengal	Illumbazar, Dist. Birbhum.	Models of various fruits and figures are made at this centre. There is a training centre for this craft at Santiniketan, West Bengal.
	Goari (Krishnanagar)	There are a few families who still prepare lacquer toys in small quantities.
Orissa	Ballyghat Road, Balasore town.	There are 6 families of Śāṅkhāris who prepare exquisite lacquer toys and dolls at this centre.
Bihar	1. Patna City (Dist. Patna.) 2. Dumraon (Dist. Shahbad) 3. Lallganj (Dist. Muzaffarpur) 4. Bhagalpur town (Dist. Bhagalpur)	

(1)	(2)	(3)
Bihar	5. Upper Bazar (Ranchi proper) 6. Gaya town (Dist. Gaya) 7. Ichak (Dist. Hazaribagh)	At Rewa wooden toys coloured with shellac are manufactured in traditional methods by hereditary craftsmen.
Madhya Pradesh	Rewa	Lacquer wooden toys are manufactured in these towns. Mahuva and Idar are the famous centres for manufacture of wooden lacquer toys.
Gujarat	1. Sankheda 2. Idar 3. Rajkot 4. Mahuva 5. Junagadh	There are 312 lacquer workers in the State but we have no information about the situation of the centres. At Amroha lacquer toys and articles are manufactured under Govt. supervision.
Uttar Pradesh	Amroha	Lacquer dolls and articles are made. Lacquer toys are made at this centre. Lacquer toys are made at this centre.
Andhra Pradesh	1. Nakkavaram 2. Kamareddi, Nizamabad Dist. 3. Ettikoppaka Visakhapatnam Dist.	Do.
Madras	Ambasamudram Tirunelveli Dist.	

(1)	(2)	(3)
Mysore	1. Sagar 2. Dodamagatte 3. Simoga and 4. Chikmagalur	<p>Lacquer toys are made at these centres.</p> <p>There are Government industrial schools imparting instructions in lacquer toys and articles.</p>
Maharashtra	1. Sawantwadi, Ratnagiri. 2. Pen, Kolaba	<p>At these three centres in the State of Maharashtra, lacquer toys and articles are made by the traditional craftsmen.</p>
	SAWANTWADI	
		<p>Toys and other articles are made from soft wood and then lacquered in different colour combinations. Various kinds of fruits are also prepared. Playing cards made in papier-maché are called <i>ganjifa</i>.</p>
	PEN, KOLABA	
Mysore	GOKAK-BELGAON	<p>Images of gods and utility articles, pen-holders, pen-racks, rulers and containers for <i>agarbattis</i> in beautiful colour combinations are prepared.</p> <p>Gokak is very famous for its papier-maché work and the wooden lacquered toys made of soft wood.</p>

(1)	(2)	(3)
Madhya Pradesh	Sheopur	There are over 25 families of toy-makers in Sheopur and their reputation is well-established in this field of art.
West Bengal	<i>Papier Maché Dolls</i>	
	1. Calcutta	Moving dolls of papier-maché are prepared at certain craft schools in the city.
Orissa	2. Santiniketan	Smt. Gita Roy prepares paper dolls of various sizes and quality.
	Durgabazar, Cuttack city	There are 30 families of Chitrakars who prepare papier-maché masks and dolls and toys.
Gujarat	Junagadh	Rupayatan Institute of Junagadh carried out experiments on this craft and has achieved marvellous success. Unbreakable articles can be prepared and coloured with paints to make them artistic.
Uttar Pradesh	Lucknow	Papier-maché dolls and other articles are made at Lucknow and many other centres in U.P. There are 100 workers engaged in these crafts in the State.

(1)	(2)	(3)
Bombay	Bombay City	Costume dolls of papier-maché are prepared in this city by female workers.
Panjab	Amritsar	Paper and Papier-maché dolls are made at this city.
Madhya Pradesh	Ujjain and Gwalior	Not only at Ujjain and Gwalior but at many other villages in this State paper pulp toys are made in good quality and are very popular.
Madras	Tirupparan-kunram Mudurai Dist. Guindy, Madras	Dancing dolls of papier maché are made. Do.
Bihar	1. Saraikhela (Dist. Singhbhum) 2. Kharsawan (Dist. Singhbhum) 3. Murhu (Dist. Ranchi) 4. Khunti (Dist. Ranchi) 5. Patna City (Dist. Patna) 6. Hazaribagh (Dist. Hazaribagh) 7. Vaishali (Dist. Muzaffarpur)	

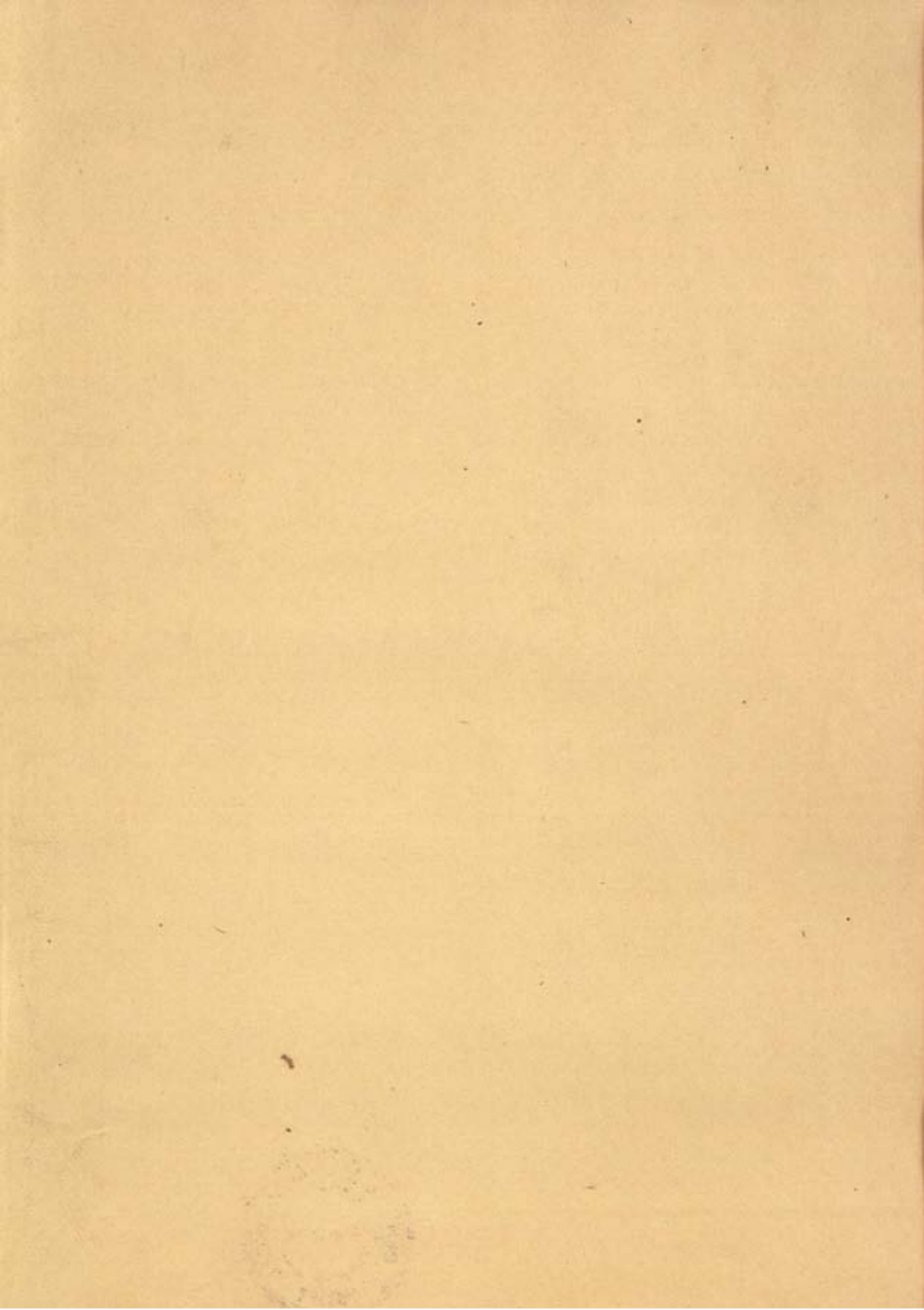


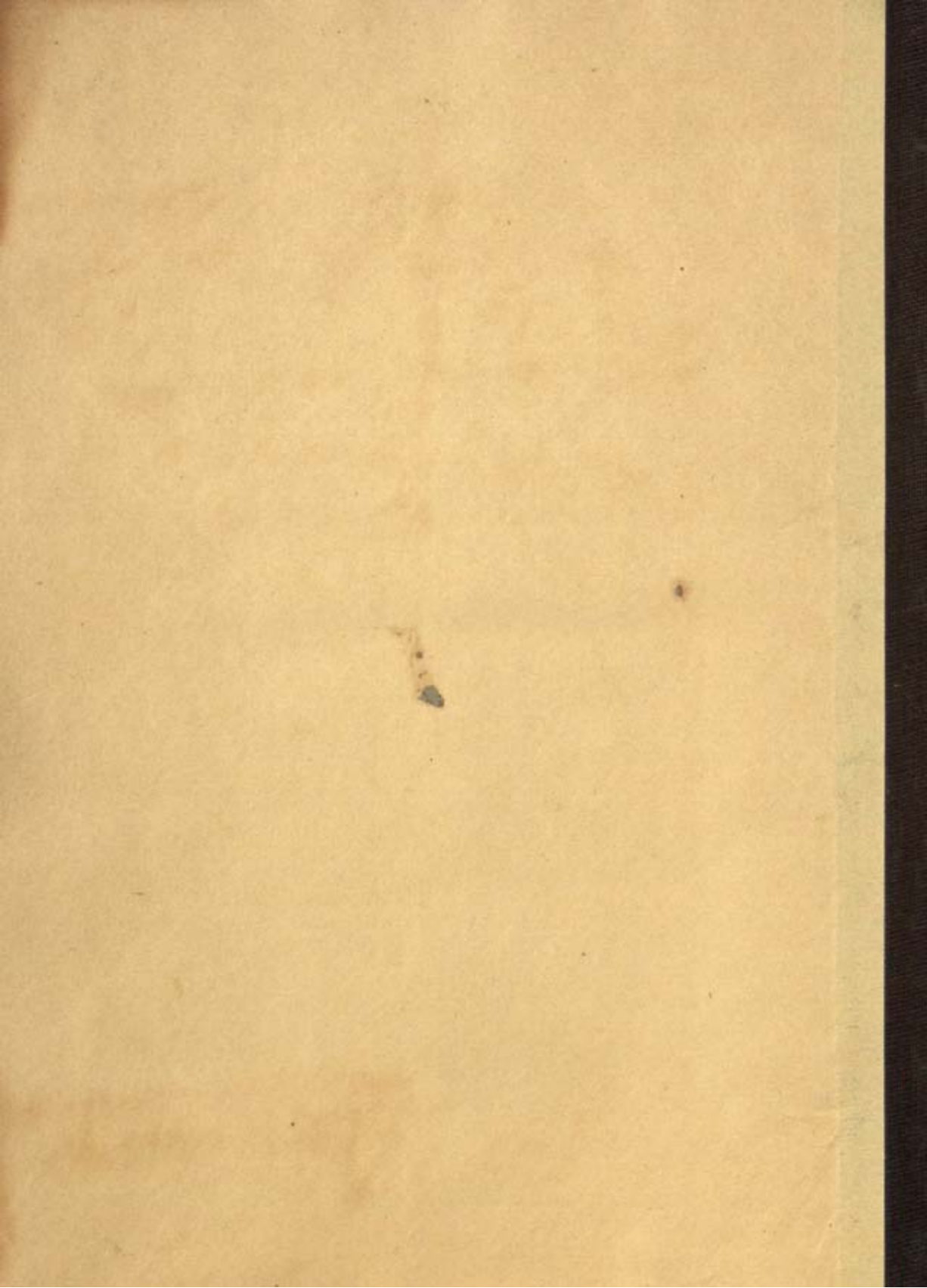
(1)	(2)	(3)
<i>Pith Dolls and Toys</i>		
West Bengal	1. Bally, Dist. Howrah.	Traditional workers prepare pith toys of great artistic value at this centre.
	2. Habra, Dist. 24-Parganas.	Refugee workers have settled here and regularly produce exquisite toys in pith.
	3. Barrackpore Dt. 24-Parganas	A few families of traditional refugee workers are settled here. They make beautiful 'Khanchas' (cages) and 'ghars' which the village mothers hang in rooms to distract their small babies. They also make simply shaped human, bird and animal figures in pith, brightly coloured.
	4. Baruipur area Dt. 24-Parganas	New designs of sola-pith toys are made here with help of plaster moulds. These toys are decorative and sophisticated.
Madras	1. Pookulum, Dist. Tiruchirapalli.	Pith toys and models are prepared here. Quality of workmanship is very high and praise-worthy.
	2. Tanjavur and 3. Madurai }	Pith toys are also made at these places.

(1)	(2)	(3)
<i>Plastic and Celluloid Toys</i>		
Bombay	1. Bombay City 2. Borivali (Thana) 3. Dadar 4. Thana	Dolls, animals, games- men, rattles etc. are prepared at these centres.
Panjab	Amritsar	There are nearly 70 workers at this centre who prepare plastic toys worth Rs. 21,000 per annum.
<i>Leather Toys</i>		
Madhya Pradesh	Indore	At many centres skin or leather toys of great artistic value are made by the craftsmen in this State.
<i>Metal Toys</i>		
Manipur	Imphal	Metal toys are prepar- ed here. There are 10 workers.
Bombay	Bombay City	Metal toys are manu- factured.
Mysore	1. Sikaripur 2. Shimoga 3. Hassan	Metal toys are made under Govt. supervision at these three centres.
Uttar Pradesh	1. Varanasi 2. Allahabad 3. Mathura	Metal toys are also made in this State.

(1)	(2)	(3)
West Bengal	Calcutta	Tin toys are made in this city.
<i>Stone and Ivory Toys</i>		
Madras	Thanjavur	Dolls and toys are made in this town in stone. They are typically South Indian.
Orissa	Puri	There are 20 workers at Puri who prepare soft stone toys and replicas of the Puri Temple.
	Balangirpatna	Ivory and bone figure-toys are manufactured here in small quantity.
Kerala	Trivandrum	Ivory dolls are made of higher quality and excellence.
West Bengal	1. Khagra, Dt. Murshidabad.	Ivory dolls are made by Sutradharas.
	2. Daiñhat, Dt. Burdwan.	This is the only place in West Bengal where stone figures are made.
Panjab	Amritsar	Ivory toys are made at this centre.
Gujarat	1. Mahuva 2. Rajkot 3. Surat 4. Wadhwan 5. Dhrangadhra 6. Rajkot 7. Junagadh.	Ivory toys are made at these centres.
		Stone dolls are made at these centres.







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